Peckinpah and Sarris on violence, p. 8

SOUTH CAROLINA'S NEWSWEEKLY

osceola

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Politicus:

An ambush at the Capitol

A funny thing happened to the House ethics bill on the way to passage Thursday. At least most of the members of the House thought it was pretty funny.

Chief perpetrator of the hilarity was the Honorable I.S. Leevy Johnson, the Democratic Representative from Richland County District 74. Acknowledged as the undisputed court jester and king of soul humor in the lower chamber, "I.S." had 'em rollin' in the aisles Thursday afternoon.

But they weren't laughing at Rep. Johnson, they were laughing with him. And for all those who thought they were voting for reform at some time during the primaries or general election last year, here's the real kicker: the joke was on *you*.

As you may recall, last week's Politicus left the reformers somewhat distraught at the breakneck speed with which the General Assembly had surged toward passage of "an ethics measure." Doomed to inadequacy by the failure of ethics cheerleader Democratic Senator Dewey Wise of Charleston or any of his progressive colleagues to offer strong counterproposals, the Senate ethics bill was marked by the influence of Old Guarders Gressette and Dennis, was voted to final passage in a phenomenal two weeks, and was full of loopholes. And before many Representatives had the opportunity to offer proposed versions or amendments, the House Judiciary Committee voted out an ethics bill a short week later—also substantially weaker than many of the reformers had hoped for.

Still, there remained the opportunity to amend from the floor in the House, and there was confidence about the potential for support for amendments there. Most observers assumed a broad sympathy for strong ethics legislation in the House—particularly since almost half its new members are freshmen.

In anticipation of the floor debate this week, a number of amendments were prepared and submitted from various quarters, even though many still complained there wasn't sufficient time. Probably the most comprehensive set was prepared by Rep. Bill Campbell, D-Richland, in league with the South Carolina citizens' lobby, Public Voice. Additional input on the Campbell amendments was provided by Rep. Jim Moss (D-Beaufort). Moss is a Judiciary Committee member, and participated approvingly in constructing the Judiciary Committee bill. But he reserved his right to amend from the floor, and when approached by Campbell, Moss was enthusiastic about most of the freshman's offerings, and agreed to sign on as sponsor and to argue for the amendments in the debate.

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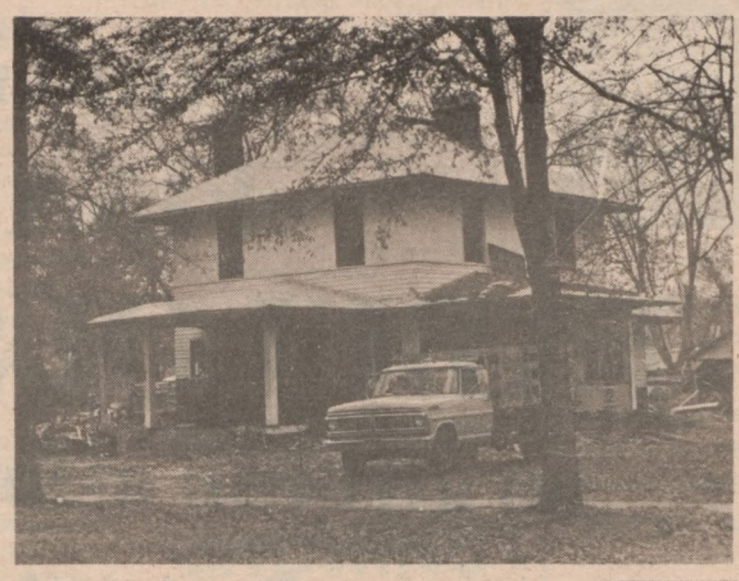
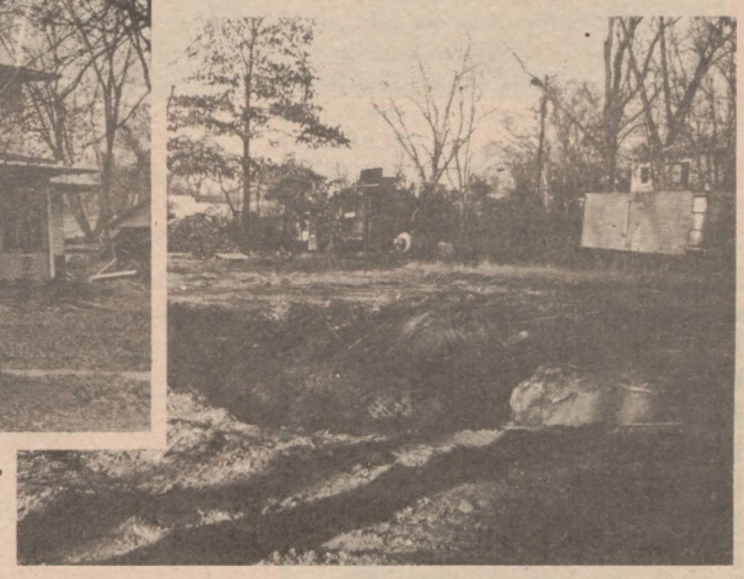
Zoning and the future of the inner-city





Maple and Blossom, before and after

by Carl Babb

On Monday afternoon, December 30, 1974, several neighborhood people watched as a bulldozer nonchalantly rumbled into a house at the corner of Blossom and Maple Streets in Columbia's Shandon community. The onslaught of tractor-driven steel against old wood produced the inevitable outcome: one house down, three to go. But though all of the houses on that site have crumbled before the bulldozer now, suspicions about the case are on the rise.

Suspicion is increasing because of the bewildering series of events which led to zoning and construction approval from Columbia city government officials and allowing the building of another high-rise apartment complex in the Shandon area, one of Columbia's few remaining inner-city residential entities. The new structure, a planned $2 million, 13-story condominium high-rise, is to replace the now-removed residential dwellings at the corner of Maple and Blossom.

Certain facts about the case are not so bewildering. City zoning administrator Jesse Reese gave his approval to the plans, and deputy building official M.F. Allen issued a building permit. Demolition of the houses on the proposed site occurred. And, apparently, another high-rise is to be built in Shandon.

Beneath those "facts" lies a tangled and complex web of events that stood witness to a race -- a race against time and against zoning and building permit regulations. Both the zoning and building approvals were given officially on December 31, 1974, which just happened to be the last day the old Columbia zoning ordinance allowed this approval to be given.

*****

On January 1, 1975 -- when the new Columbia zoning ordinance officially became law -- it provided regulations that prohibit buildings such as the one in question. Essentially, City Council decided last November, when it passed those new regulations, that no building should be placed in the area that would directly and adversely affect the basically single-family dwelling, residential nature of Shandon. Because of the new laws, more land would have been needed to construct the high-rise, a fact that many participants in the whole scenario agree would have made cost alone a prohibitive factor.

Perhaps realizing that questions might arise concerning why zoning approval was given at such a late date and in light of the impending new law, city officials claim that approval was granted under the provisions of the old zoning ordinance because "actual construction" had begun prior to the effective date of the new zoning law.

But in the past several weeks investigations by *Osceola* have revealed several questionable aspects about the transactions.

Zoning regulations in a city the size of Columbia seem to

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osceola

"Freedom of the press is guaranteed only to those who own one."
—press critic A.J. Liebling

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Politicus

(continued from page one)

Moss wasn't to have that chance this week, however; rather than putting in his time on the floor working to strengthen the provisions of the Judiciary Committee bill, Moss found himself instead quickly thrust into the eye of a frantic battle to preserve the most elemental, fundamental planks in the bill from a massive, unexpected, all-out frontal assault.

It was an ambush. How the plot was hatched isn't completely clear,but the execution was triggered masterfully by Rep. Johnson. For four critical hours Thursday afternoon, "they had us on the ropes," as one haggard reformer put it. In fact, all the battered pro-ethics forces were able to salvage was an adjournment for the week before any possibly fatal votes could be taken. So unless something equally as dramatic happens over the weekend, the ethics bill will be back "on the ropes" Tuesday. And this time, there'll be no saving by the bell.

In addition to campaign finance disclosure provisions, there are three key elements to the proposed ethics legislation. First there is the standard of conduct spelled out for public officials in cases of potential conflict-of-interest; second, provision for an Ethics Commission (or several—as the Senate bill provides) to enforce the substantive standards; and third, provision for disclosure of personal economic interests so that each affected public official would reveal publicly any circumstances given rise to a possible conflict, as a basis on which his actions or omissions to act could be judged.

While campaign finance provisions can be dealt with separately, it is clear that eachof these additional three elements must be present in order to have any meaningful conflict-of-interest law.

Johnson

Moss

The personal economic interest disclosure provisions in the House Judiciary Committee bill go somewhat beyond those in the Senate version, yet they are still minimal in comparison with similar provisions in other states and in the various model ehtics codes. The Moss-Campbell amendments include several to strengthen the Judiciary Committee bill's disclosure provisions.

Rep. Johnson's approach was more direct. He simply moved to strike all disclosure provisions completely. No public official would be required to disclose any personal economic interests whatsoever.

There seemed to be some audible incredulity when Johnson's amendment was read. But as I.S. began to expostulate from the podium, it became clear rather quickly that a number of his colleagues knew the amendment was coming, and were prepared to give it strong support.

Johnson warmed up his audience with some of his home-spun racial humor, and then proceeded to "get serious" about this disclosure business. "You're trying to correct a problem that doesn't exist," he railed. "We don't have any corrupt legislators. We haven't had any scandals," Johnson insisted, adding that all this talk about a "strong demand" from the people for ethics legislation was so much baloney.

"We are over-reacting--we are going too far. It's nobody's business how much money we make."

Johnson's imploring had a discernibly mesmerizing effect on his colleagues--particularly many of the freshmen. Johnson is viewed as

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QUOTES OF THE WEEK

"I'm tired of tilting at windmills." --1974 ethics champion Dewey Wise of Charleston explaining to the *Columbia Record* why he's supporting a disemboweled Marion Gressette-Rembert Dennis version of the Senate ethics bill this year.

"I've told my men not to hesitate to blow the head off anyone committing an armed robbery. We're hoping that we will be doing a little blood-letting for a change."

--Greenville Sheriff Cash Williams as quoted by AP

"Nobody in Florence is talking about the weather anymore -- they're talking about their electricity bills. The people are begging; their power bills are higher than their house payments."

-- Florence Rep. David Keller

Leaves Greenville News

Tit for tat, as they say.

Because we at *Osceola* don't want to fall into the old "gives it but can't take it" trap, we didn't mind when *The State* newspaper published its own "cheap shot" about us. In the page one "State House" column on January 25, *The State's* governmental affairs staff (in this case, roly-poly reporter Doug Mauldin) reported that attorney Dick Harpootlian, a founder and long-time senior editor of *Osceola* had an article published here four days after joining the circuit solicitor's staff.

Here are pertinent excerpts from the article:

"Harpootlian, a recent graduate of the University of South Carolina Law School, joined the staff of Circuit Solicitor Jim Anders last Monday (Ed. note -- January 20), four days before the article...appeared in the Jan. 24 *Osceola*.

"Harpootlian was still listed as a member of the paper's editorial board and as a senior editor. He had earlier said he would end his *Osceola* connection when he became an assistant solicitor."

Unfortunately, the implication of the story -- that Harpootlian had done something unethical by writing for a newspaper while employed in the solicitor's office -- was inaccurate, whether through design or mistake. Because *Osceola* is published and circulated one week before the formal date of each issue, Harpootlian's story in the "January 24" issue was actually published on January 16 -- four days *before* he joined Anders' staff. When our January 31 edition (printed on January 23) was published, Harpootlian's name was omitted from our masthead, because at that point his professional association had indeed ended. That fact could have been checked out by a phone call, but when you're the only daily newspaper corporation in town, who's to argue?

At the same time, we are grateful that *The State* recognized *Osceola* by its name. No longer are we just a "local newspaper," or altogether unmentionable. We've come a long way, baby...

Double indemnity

University of South Carolina students who are being arrested for drug violations and other serious charges are finding that crime doesn't pay *doubly* for dorm residents.

Students who face serious criminal charges have become aware of a University policy whereby students who live in University housing are kicked out of their dorms until they are brought to trial. Not only are the dorm dwellers summarily evicted before they are even brought to trial; they also find that any money they have paid in rent is withheld by the University. If the student is acquitted of the criminal charges, the University will refund the rent paid for the time the student awaited trial; if the student is convicted, the University keeps the already-paid rent.

Thus students convicted of crimes often find themselves paying their dues to the courts, in terms of prison terms and/or fines, and also the the University, in terms of confiscated rent money.

But what makes it all kosher, at least to the University, is that when a resident student signs a dorm contract, he or she agrees to abide by state and city laws regarding drugs and other matters; if not, they are considered breaking their lease. And, as one legal source explained, despite the apparent violation of the constitutional right to due process of the law, just about anything goes in a lease as long as both parties agree on the lease. A landlord can put just about any stipulation into the lease, and if the tenant breaks the rules, he's broken the lease and is thus out of luck as far as any money already paid to the landlord. (The only exception is where the landlord has a monopoly on housing -- say, in a small town -- and unreasonable rules would restrict the tenant's rights.)

Jack Cassidy, assistant dean for campus relations at the University of South Carolina, told *Osceola* that the University's policy toward dorm residents facing criminal charges is set forth in the Carolina Community Handbook, and has been approved by the University's attorneys. Cassidy acknowledged that some students were evicted from their dorm rooms following a massive drug raid by city police recently, but he said he didn't know the exact number.

Cassidy and others at the University said that so far, no students have complained about the policy. Of course, the reason for that is probably that students who must go on trial for anything know better than to make waves. The name of the game here is "love it or leave it," and the students are finding it's a lot easier and safer to "love it" and abide by the University's rules.

Finished but not forgotten

Although five students who were suspended for their

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Politicus: Ambush at the Capitol

(Continued from page two)

"more liberal than me" by most of the Representatives, so if he could justify or at least effectively rationalize doing away with disclosure, others could too.

All of this was quite frustrating for Judiciary Committee Chairman Rep. Bobby Kneece (D-Richland).As floor manager for the Committee bill, Kneece had been gearing up against amendments calling for more disclosure and tougher standards—instead of the other way around. Seeing the momentum Johnson had generated, Kneece reluctantly took the podium to defend his bill.

Still, Kneece and Moss, who had in the meantime also challenged Johnson and his supporters on the amendment, appeared confident they could overcome the move on a roll call vote. When tie time came, Moss moved to table the Johnson amendment. As the votes began lighting up on the tally boards, the reality of what was happening became suddenly and painfully apparent. Moss' motion to table had been crushed by a coalition drawn from just about every quarter—Democrats and Republicans, veterans and freshmen, rock-ribbed conservatives as well as a number of Representatives who at one time or another have been designated as "progressives" or even "reformers." (See sidebar)

It was as if 1974 had never happened. The depletion of the "reform" ranks was close to complete. It was a rout.

To regain the initiative, it would be necessary for the reformers to generate as a dramatic and impactive an appeal as was Johnson's. That may be forthcoming Tuesday, but it was not on Thursday. Instead, Moss retook the floor for keeps shortly after the vote on his motion to table--to buy time, and to begin spelling out the arguments against what Johnson is proposing.

First there is the fact that some provision for disclosure is necessary for there to be any effective policing of conflicts-of-interest. Among all of the ethics laws in other states, none is without any disclosure provisions. If the Johnson amendment were adopted, the Senate bill that has already been vilified as woefully inadequate would become the stronger of the two present bills—simply because it does contain some disclosure provisions.

Second, the main disclosure provision that Johnson would strike amounts to a verbatim restatement of current House ethics rules. The rules essentially call for disclosure of business transacted with governmental agencies or units, with persons or organizations employing a lobbyist, and with organizations regulated by one of a specified group of regulatory commissions and agencies (Public Service Commission, Board of Bank Control, etc.). The difference is that the current rules provide only for voluntary disclosure, whereas the new bill would require disclosure. To resist that change is to concede substantial ongoing disregard for the present rules. Privately, such concession is readily made, but publicly doing so is really pretty remarkable.

Finally, the current Judiciary Committee bill, including the disclosure provisions, is essentially the same bill that was passed with only two dissenting votes last year—with the primaries just a few short weeks away. Now that the elections are behind them, most of the Representatives seem prepared to completely reverse themselves—notwithstanding the obvious damage their credibility would suffer. Said reform Rep. Henry Floyd, D-Pickens, "We are a bunch of hypocrites."

What happens next?

Circumstances should be somewhat improved for the reformers when the House reconvenes Tuesday. The anti-disclosure momentum at least won't be as strong as on the floor Thursday. The pro-ethics leadership should also be better prepared, knowing now what they didn't Thursday morning. There should also be substantially more interest and attention focused on the debate, assuming the media and pro-reform partisans do their job over the week-end.

Still, the Representatives who were vocal in opposing the disclosure provisions Thursday—Reps. Johnson, Charlie Hodges (D-Horry), Bill Stroud (R-Greenville), David McInnis (D-Sumter), Sam Manning (D-Spartanburg), Harold Taylor (D-Richland), and others—should be assumed to be prepared to re-mount their offensive as well.

So the stage has been set, the gauntlet has been tossed at the feet of the fledgling reform movement in South Carolina. If the reform leadership is unable to rally sufficient support to beat back such a blatant assault on such a key reform issue, the forecast for the balance of the session—and other important reform measures—will be bleak. And once again, the public will have to face the bitter truth that we have been taken for a ride by a bunch of politicans.

Read 'Em And Weep

On Thursday afternoon during debate on the House floor, Rep. I.S. Leevy Johnson (D-Richland) moved to strike entirely the section of the House ethics bill calling for personal financial disclosure by legislators and other public officials. In effect, the Johnson amendment would gut the ethics bill.

Shortly thereafter, Rep. Jim Moss (D-Beaufort) moved to table (kill) Johnson's amendment. Moss' motion was defeated, an overwhelming vote against meaningful ethics legislation.

Reprinted below is the roll call vote on Moss' motion. A "yes" vote is a vote to keep the disclosure provision. A "no" vote is a vote to eliminate all disclosure requirements—in other words, to cut the heart out of the ethics bill.

Yeas-17

Carter, Anderson, Baker, Burnside, C. Collins, Felder, H. Floyd, Gasque, Graves, Keller, Kneece, McFadden, Moss, Rudnick, Theordore, Toal and Venters.

Nays-85

Arrants, Arthur, Aycock, Barrineau, Baskin, Blatt, Blease, Bradley, Busbee, Byrd, Chamblee, Chandler, M. Collins, Cooper, Dangerfield, DesChamps, Dukes, Duncan, Earle, Edwards, Evatt, Fewell, Finney, S. Floyd, Frederick, Gelegotis, Goggins, Gordon, Granger, Gregory, Ham, Harris, Hawkins, Heinemann, Helmly, Hendricks, Henson, Hines, Hinson, Hodges, Holland, Holt, Hornsby, Howard, Huff, Hunt, Johnson, Kenan, Klapman, Kleckley, Kohn, Koon, LaFitte, Land, Mangum, Marchant, Matthews, McAbee, McInnis, P. McLeod, Medley, Middleton, Mitchell, F. Moore, Morgan, Murray, Nunnery, Patterson, Powell, Rhoad, Rogers, Russell, Sandifer, Simpson, J. Smith, Stanley, Stevenson, Stroud, Taylor, Tison, Vanderford, Washington, Wilson, J. Wood, R. Woods

Letter to the editors

To the editors:

I am writing in reference to the article in the January 24 issue by Tim Driggers. In his article concerning the best and the worst records of 1974, Driggers states that some of the newer funky soul groups (Kool and the Gang, Rufus, Ohio Players) battled on even terms for record sales with standbys like James (DFOS) Brown.

Granted, some of the latest soul organizations are talented. However, I resent the suggestion made by Driggers that James Brown is a standby. Brown continues to be among the most innovative of recording artists as is evident of an album released in 1974 titled "Hell." Certainly, James Brown has been on the music scene for many a year, but I fail to consider his great talent and dedication as that of a standby.

I trust that Mr. Driggers will be astute enough to understand that the Godfather of Soul has become more exciting and innovating over the years in place of maintaining the status quo and standing by.

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NATIONAL TOPICS

TRB
FROM WASHINGTON

Testing time

It's a big room, the Rayburn Room in the Capitol, and it is cram-jammed with reporters. Everything ornate and opulent, two six-foot Sevres vases in wall niches bracketing Gilbert Stuart's painting of George Washington, hand extended, with poor dentures; paneled waxed walls; parquet floors; a fireplace last used in McKinley's administration; 200 newsmen who can't see or hear very well and a table with 18 mikes poised dangerously upward like striking snakes. Speaker Carl Albert stands behind them telling about the Democrats' new plans for tax relief. Not a confrontation, Albert says in his rather high voice — every determination to cooperate with the President: "But we mean business," he says.

The Democratic tax cut plans are sweeping but remarkably vague: Rhodes scholar Albert, a mild, able man with an odd mouth, as though it had been pasted on as an afterthought, stresses the "emergency," and says "we intend to act!"

What the Democrats have done, of course, is to try to get their tax cut in ahead of the President. He scheduled last week's State of the Union address originally for January 20; the Democrats composed their own emergency economic plan to beat him to it so he put the speech forward to Wednesday January 15. The Democrats, not to be outdone, then unveiled their program on Monday and, thus challenged, Mr. Ford preempted time on the networks on Monday evening and gave an advance showing of his own program. Not too dignified, perhaps, this rush to grab the headlines; a bit like ambulance chasers after the same hit-run victim, but on the whole rather gratifying too for, God knows, there *is* an emergency and it needs sirens to herald the fact.

Mr. Ford came on TV that same night, an attractive, agreeable figure as always, the man-nobody-dislikes, a man your heart goes out to, a man you want to help if only you knew how. It would be so easy to sneer at the 180-degree turn he has made since October, and WIN days, from saying money to spending money, and from raising taxes to cutting taxes; it would be so easy to sneer and so fruitless. He is our leader and he offered no hypocritical excuses; "we are in trouble," he said simply. He used a teleprompter device that projects the lines of a speech the speaker can see, but you can't, and it gives the rather uncomfortable impression from the screen that he is not merely looking right at you but right through you. So what? That's part of his charm, his large plain features, his rather restless hands and the sense that he is reciting something not quite learned. The sincerity of the thing comes through.

Events last week, including the State of the Union speech itself, mark a period of agonizing strain in world and American affairs. Here at home the effort to control the economy before it turns into a depression is probably the greatest test in modern times of whether the 200-year-old American system of divided authority is capable of dealing with a complex, subtle and global economic crisis. It requires wisdom, unity and speed. So far there has been little wisdom, considerable disunity, and delay that has cost a year.

Mr. Ford's conservative economic advisors misjudged the crisis and ought to be replaced. It is *not* true that all economists were equally deceived, although very few thought the recession, when it came, would come so fast. But Messrs. William Simon at the Treasury, Alan Greenspan at the Council of Economic Advisers and Herbert Stein, who has already departed, would not listen to warnings from financial ministers in Europe or so-called "liberal" economists at home. In fairness it is true that there are brand-new elements in the situation: a food shortage precipitated by weather, social changes and population, and a quadrupling of oil prices. These hit the industrial world just as it was off balance from inflation. As Mr. Ford puts it, "We are in trouble." But part of his trouble is his staff and he should deal with advisers, as Lincoln did with generals who lost battles.

Now we are going to see an extraordinary test of the American system of government. Its divided executive and legislative powers are unique among modern states. Everything here is normally geared to debate and delay. Veto powers lurk in faceless feudal lords in unknown subcommittees. America closes ranks in wartime when the President becomes commander-in-chief. Then, too, a specially trained elite from the Pentagon automatically moves in. But in this emergency, which is as serious as war in many respects, the enemy is depersonalized. Can America act?

What the congressional Democrats are trying to do is to act like a parliamentary shadow government. Most of the machinery for this must be improvised in a nation that has no such tradition. Other democracies would have a collectivized leadership of elected representatives under a chairman (prime minister) capable of enacting comprehensive programs. We don't have that machinery and congressional initiative has been eroding for years. On the other hand, there is a lot of goodwill for Jerry Ford, a consequent (perhaps temporary) absence of partisanship, and a real fight over the worsening situation. The nicest thing a politician can be asked to do is to cut taxes. The difficulty, as it is quite easy to see, is to meet the next problem if the tax cut stimulus takes effect and inflation again becomes the principal danger.

Economic distress isn't confined to America; the well edited *Economist*, of London, observes that "the stage is once again set for the long-expected crisis...the break in Britain's economy and its currency may be only days away...Britain cannot go on with a 20 to 25 percent a year inflation in a world recession..." Italy is in worse plight. Observers watch carefully — will some key bank fail, a great business house collapse, a desperate nation slap on a Hawley-Smoot tariff? Will the international banking system buckle, will war break out? The situation in the Middle East is ominous, and last week Moscow suddenly called off the 1972 trade agreement that was supposed to promote trade and detente, and increase Jewish emigration from Russia. An interference with Soviet domestic affairs, Moscow said.

Short of war it is hard to think of a time where it was more important to close ranks and get America's internal affairs in order.

Cheap shots...

(continued from page three)

participation in a demonstration at Brookland-Cayce High School (see *Osceola*, January 31) have returned to school, black parents in the area have not forgotten the racially-tinged incident. A group calling themselves the Concerned Citizens of Cayce and West Columbia met with District No. 2 School Board and superintendent Herbert Wood January 29 to discuss the group's proposals for easing racial tensions both within the school and the community.

According to Alberta Rowe, one of the members, the purpose of the meeting was not exclusively to air the complaints of the black community, but to try to do something about the number of students who are being suspended and expelled from school in District No. 2.

The group presented a list of ten grievances to the board which offered alternatives to the usual punishment of students by barring them from school. Rowe explained that one of the items called for the formation of a bi-racial committee of parents that would settle difficulties that arose with students in the classroom, rather than all discipline being handled by school administrators. Another item asked for the establishment of an "alternative school" held during school hours so that students who were problems could still attend school.

Suggestions which specifically dealt with ending what the blacks feel is unequal treatment asked that blacks be considered for principal and counselor positions no later than this fall. Further, the group said they wanted a black to teach black history and black literature, that the total number of black teachers should correspond in a reasonable teacher-pupil ratio to the total number of black students in each school, and that the school board should define the terms used to disqualify blacks for teaching positions.

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Zoning and the future of the inner-city

(continued from page one)

be a maze of ambiguity.

Nevertheless, under the laws which were in effect prior to January 1, 1975, the prescribed course for R.H. Elliot -- developer, land owner, and builder of the new high-rise, to be called, ironically, "The Shandon" -- was clear. If he wanted to build his high-rise, which fell into the "Permitted Uses" category of "RG-2" zoning, Elliot needed the approval of the Columbia Planning Commission, the agency charged with responsibility for reviewing and approving such plans.

In addition, and only after receiving the Planning Commission's approval, it was also necessary to have the approval of the City Zoning Administrator and a building permit before any construction could begin.

Back in 1973 Elliot submitted the building's preliminary architectural plans to the Columbia Planning Commission. The plans, according to commission documents, were reviewed on March 16 of that year and returned to Elliot to make certain minor changes. And, apparently, not much was done until Monday afternoon, December 30, 1974, when a bulldozer knocked down the house at Blossom and Maple.

That same day, only two days before the new zoning law took effect, a letter was typed at the Planning Commission informing Elliot that his modified plans had been approved by the commission on April 16, 1973.

Armed with Planning Commission approval, the developer needed the Zoning Administrator's okay. But time was running out. Two days to deadline. Elliot got commission approval on December 30, and later that day several Shandon residents watched a bulldozer go to work.

On Tuesday, December 31, 1975 -- the last day possible -- Elliot arrived at the Reese's office. By law, Reese is charged with reviewing the Site Plans and a Zoning Permit and Zoning Compliance Application before issuing a Zoning Permit and Temporary Compliance Certificate. And according to the dates on city documents, Elliot submitted the Site Plans and his Zoning Permit Application to the Zoning Administrator on Tuesday, December 31.

Now the Site Plans for a 13-story, $2 million structure may seem complicated to the layman, but personnel in city zoning positions handle them with apparent ease. That seems obvious because both the Site Plans and the Zoning Permit Application were approved the same day they were submitted, December 31.

However, because the date of approval was so close to the date of the new law, the zoning office apparently deemed it necessary to justify in advance the issuance of the permit. Therefore, the zoning permit contains the following key provision: "Permit will be revoked if 'actual construction' as defined in Section 230:02, City of Columbia Zoning Ordinance, has not begun on January 1, 1975."

But what city officials eventually deemed to be "actual construction" was actually the bulldozer's demolition. According to the new law, and the provision cited by officials in issuing the permit, "actual construction" can be defined "...to include...demolition or removal of an exiting structure (that) has been substantially begun preparatory to new construction "

"He (Elliott) was within the law so I had to issue the permit," Reese told *Osceola*. "My assumption was that he was going to start demolition that day."

Since the permit was issued on the assumption that demolition was going to begin that day, the first of many questions is raised. According to residents of the Maple-Blossom vicinity, demolition began on Monday, December 30, a day before the zoning okay was given. By law, according to officials, a demolition permit must be issued before any demolition can be carried out. According to city documents, no demolition permit had been issued as of Monday, December 30.

Other questions also remain. On Tuesday, December 31, the day the zoning permit was issued, zoning administrator Reese was not in his office. However , Reese says now he knew that the application would be arriving that day, since Elliot had phoned him previously to say that he was unaware that the new zoning law would prohibit construction of the proposed high-rise.

Reese, aware that he would not be in his office on Tuesday, December 31, gave instructions to his subordinates to grant approval of the plans. "I was off that day, but I had given my personnel instructions that the permit was to be issued under."

Despite Reese's absence on the day the permit was issued, the permit is signed, "J. Reese." Reese says, "Of course, anyone can sign that form if I have delegated them the authority."

The zoning permit contains yet another questionable element. The permit was issued on Tuesday, December 31, and it served as the basis upon which a building permit was issued that same day to authorize the beginning of construction. Yet the permit reads in part: "Any permit or certificate approved above becomes effective three days after date of issuance." Thus, it would seem that the permit would not be effective until January 2, 1975. Unfortunately for Elliot, that would have been two days past the deadline and the high-rise would become subject to the new law.

Concerning the language on the permit, Reese now says, "I think what we have is some outdated forms. We have been using these leftover ones and just disregarding that (clause). In other words, if the builder wants to start the day we issue the permit, that's all right with us. I don't know why they ever put that (clause) in there."

In any case, after having received zoning approval, Elliot went downstairs to the office where building permits are issued. Based on his approved zoning application, M.F. Allen issued the developer a building permit. The permit authorized the building of a

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"13-story condominium apartment" and the demolition of "four residences" on the proposed site. Elliot was charged $2,150, based on the $2 million estimated cost of the highrise, for a building permit. There is some question whether this legally constituted a demolition permit, and regardless of that, demolition had started the *previous* day. In fact, it was this very demolition that served as the basis for "actual construction" that allowed Elliot to beat the January 1 deadline.

No separate demolition permit was issued. Questioned by *Osceola*, one zoning official reluctantly admitted: "There is such a thing as a demolition permit. We're going back later for the record and make out...this is something that very seldom happens...the policy has been that the city does not charge for two separate fees if the demolition and construction is carried out by the same forces." The "fees" would have been $40, giving Elliot permission to destroy the houses on the site. No fees were charged or listed.

One final question concerns the building permit issued by Allen, which read in part: "This permit approved for demolition and foundation work to proceed only pending approval of complete working plans." And, according to Allen, city officials have not yet seen the "complete working plans." Asked about it, Allen said, "The working plans are still in the processing stage. They have not been approved. They are still being prepared by the architects."

*****

Despite appearances outlined before, developer Elliot insists that last-minute zoning and building approval in the face of the new regulations was not "a calculated move."

"This is not something we manufactured overnight. We started working on this thing with the city two years ago, with the planning and zoning agencies," Elliot told *Osceola*.

Asked if he felt that his actions had violated the spirit or intent of the new zoning law that would have prohibited construction of "The Shandon," Elliot said, "No, I definitely do not. We had already spent over

$300,000 on this thing before anybody even thought about rezoning. We would not have bought those lots if..."'

When asked, "If you were just a casual observer, might not the circumstances appear somewhat odd to you?" Elliot responded, "No comment."

Some Shandon residents, however, do not completely agree with Elliot's assessment of the situation. Jean Toal, a Columbia attorney and House member from District 75, which includes the proposed site, said, "They (zoning officials) wanted to accommodate the developer (Elliot). They wanted to get everything approved overnight."

"I don't think his (Elliot's) motives were ignoble. He's just trying to make whatever development they have go," she said.

According to Toal, the Shandon Community Council (of which she is a member) has successfully engaged in several recent zoning disputes in the neighborhood, and a pattern is beginning to emerge. "Elliot is not the man to be criticized, it's the zoning administrator who allowed this to slip under the wire," Toal said. "We (the Shandon Council) are making plans to file an appeal with the Zoning Board of Adjustment for a rescisson of the permit."

City officials maintain that nothing inappropriate occurred during the issuance of these permits. Said Reese, "Once it ('The Shandon') had the approval of the Planning Commission, it was just a matter of mechanics of us issuing the permit." Reese indicated that he reviewed the Site Plans in conjunction with the Planning Commission at an earlier date, and that it was reasonable of him to issue the zoning permit in one day.

A final question, mentioned before, concerns the coming of high-rise buildings into the Shandon area. Shandon is certainly one of Columbia's last inner-city neighborhoods catering primarily to remains in the neighborhood from the old days and that Shandon's tree-lined streets make it one of Columbia's most attractive areas. Many of these residents fear that intrusion of increased commercial activity on the rims of Shandon and the building of high-density population structures in the form of projects like "The Shandon" will rob the area of its unique position in Columbia, and lead to an inproportionate balance of business and single-family dwellings in the general downtown, inner-city district. Many fear that such building will cause even more middle-class families than have already done so to flee to surburban areas of Columbia, Richland and Lexington Counties, leaving the inner-city neighborhoods to the less affluent, a pattern that has developed in many major cities. Over many years this could lead to decreased property values, an increase in crime in the area, and destruction of the downtown business district.

Some disagree. J.R. Hanahan, a spokesman for the group called Property Owners and Managers Association of Richland County, said recently, "Columbia, through its zoning board, should not allow the city to become overburdened with old housing or a single type unit as other cities have and are paying the price for now."

And in the words of M.F. Allen, who issued Elliot the building permit on Tuesday, December 31, "This ('The Shandon') is a real beautiful building and will be an asset to the area."

Allen, however, lives in Lexington.

Cinema/Short takes

Animal Crackers. Marx Brothers film is as fresh and relevant as any current screen comedy (fresher than some), and contains such classic bits as Groucho's Strange Interlude and the song, "Hurray For Captain Spaulding." As usual, high society is the principal target – Groucho is a bogus African explorer at a Long Island house party – and the George S. Kaufman-Morrie Ryskind script provides some of the brothers' sharpest satire. One of their two or three best; a must for any Marx lover.

Cabaret. The plot is forgettable, the message superficial, but three powerhouse theatrical talents make this film a high good time and one of the best musicals of recent years. Liza Minelli and Joel Grey are cabaret performers in pre-Hitler Berlin, and director-choreographer Bob Fosse has provided them with some hot, jazzy numbers filmed in a beautiful, almost abstract style. Eight Academy Awards including photography (Geoffrey Unsworth), all deserved.

Blazing Saddles. Most of the routines in this Western spoof must have seemed funny on paper (i.e. the bad guys held up by a toll booth in the middle of the desert), but Mel Brooks' direction is crude and heavyhanded. If you're a Brooks fan, save your money until **Young Frankenstein** gets to town.

The Japanese Film. The best movies in town right now aren't playing at any theatre; they're available on your TV set. PBS has brought together some of the greatest masterpieces of Japanese filmmaking in this 13-week series, and the result is a rare look at another culture that should be of interest whether one is a film buff or not. Fine hosting by Edwin O. Reischauer and background material by Donald Ritchie among others. Sundays at 2 on ETV (Channel 35 in Columbia).

The Longest Yard may have to be retitled the Longest Run. People already nostalgic for the football season must be keeping up the weekly take on this one.

The Man With the Golden Gun. Roger Moore gets shot in the first five minutes of this new Bond film, and while it's only a plaster dummy, who can tell the difference? The plot is two hours of mind-deadening nonsense about saving the world from the energy crisis. Britt Ekland and Maud Adams offer passable visual distraction, but of course the real James Bond died when Sean Connery quit the series back in 1967.

Earthquake. A monster quake eats Los Angeles in this latest "disaster" film that goes beyond offensiveness to a new level of commercial corruption. This movie is so cynically contemptuous of its audience and itself that it is hard to enjoy it, even as camp. Sensurround is a rip-off, like the rest of the picture.

Towering Inferno promises to be as bad as **Earthquake**, but it turns out surprisingly well because its creators have had enough imagination to make the truly horrible events depicted emotionally meaningful.

The Godfather, Part II is not only better than the original **Godfather**, it may be one of the most powerfully imaginative American movies ever made, recalling in the size of its subject such masterpieces as **Citizen Kane** and **Intolerance**. It is basically Michael's story, but flashbacks to Vito Corleone as a child and young man transform this movie (together with its predecessor) into a unified epic of American life in the 20th Century. After this film and **The Conversation**, Francis Ford Coppola is unquestionably the most exciting director now working in this country.

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Symposium on violence

Rites of collective ignorance

by Dan Lackey

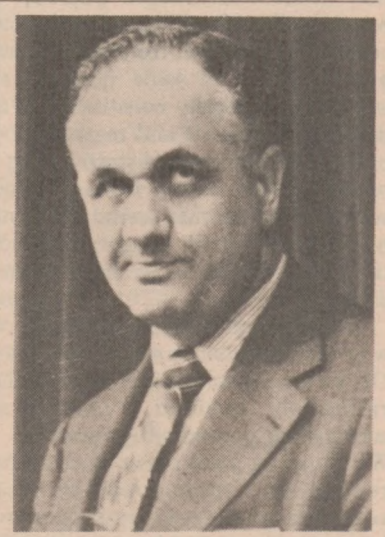
Clemson University is entertaining throughout the next three months a lecture series on "Violence and Aggression in Society." I traveled up there recently to see how the symposium would shoehorn its way into this labyrinthian subject with the topic "The Role of Violence in Movies." The two lecture nights featured, respectively, two well-known workers on the cinema scene: Andrew Sarris, film critic for *The Village Voice*, and Sam Peckinpah, popular filmmaker (*Wild Bunch, Straw Dogs*) whose name, deservedly or not, has become something of a trademark for violent pictures. To my mind, the two evenings of Sarris-Peckinpah commentary and student questioning were excellent insofar as they were rites of collective ignorance, hopefully frustrating in a constructive way to the conscientious spectator. So far as I recall, *violence*, or violent behavior, was never defined or situationally clarified on either evening (Sarris side-stepped the task with a comedic reading of "violence" from the dictionary), with the result that almost every benign utterance of that word -- from audience and podium alike -- had a one dimensional and crudely spectral ring. There was no question, however, that everyone was referring, at least implicitly, to melodramatic physical action in movies. When a student spoke of "violence," he usually spoke solemnly and demurely of a potentially dangerous and socially irresponsible groovy high. It was as if "violence" were a private drug exclusively and not a physical fact in the political world. Consequently, there was no discussion along the lines of "visions of violence in cinema," but mostly talk which assumed that since blood and gore were so suited to the medium that the movies had in a way invented "violence" -- and perhaps this is true in the sense of the invention of a purely kinetic fantasy. All in all, however, Sarris is to be commended for an energetic throwing out of the "symposium's" first ball, while Peckinpah, on the other hand, should be censured for having arrived with nothing to say and so coasting on his over harshly funny, slightly inebriated personality. My only impression of Peckinpah worth repeating is that the popularity of violence as a contemporary issue has allowed him to expand his commercial beat by bringing his wares to the socio-political scene. As Peckinpah said himself, all he has to say is in his movies. It was embarrassing to watch conscientious kids asking Sam questions about the nature of man. In response to the question, "What have you learned about violence?" Peckinpah replied "that you can only turn the other cheek for so long before you have to hit back." Peckinpah offered from time to time other such pieces of folk-wisdom, and if he is popular on college campuses, it is a coup to his credit that he has succeeded in selling the philosophy of John Wayne to the fans of Dustin Hoffman.

Sarris took as his primary theme the familiar libertarian tack against the censorship of violent or erotically offensive movies: a free society cannot guarantee civil order; elements of disorder are not one of the risks but one of the correlatives of a free society; there is the danger that movies can become the scapegoat for widespread social malaise, and so on, Sarris' message being, in the context of the Clemson symposium: "Don't blame my beat, Bub, the real crime is in the streets."

Sarris said that he was always a voyeur, never a moralist, that he preferred not to defend the preponderance of violence in (particularly) American movies, but to discuss the same as an historical and formal imperative. Ostensibly to this end he proffered for discussion a number of informal explanations for violence in American cinema.

The United States, said Sarris, like Russia, is a continental power,

(continued on page nine)



Sarris

Photo by Blake Banta

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Symposium on violence...

(continued from page eight)

robust rather than genteel in expression: violence is as American as apple pie because violence is part and parcel of our frontier vitality (a sort of "aesthetic" version of the Turner thesis); the U.S. populace is the most mobile populace, socially and geographically, in the world, and this mobility is a cause of tension; the movies, always a popular entertainment, began somewhere at the level of professional wrestling and roller derby; and, finally, the medium is simply best exploited by the dramatic display of physical action, often violent.

These momentous suggestions, hastily assembled, were then thrown to the floor where they landed with a thud. The first questioner asked Sarris what he though of *Freebie and the Bean* and, mercifully, the brief discussion was off and randomly running on specific films.

What did Sarris think about *A Clockwork Orange*? A discussion of cinematic violence would hardly be complete without mention of this so-called seminal event. Enter Sigmund Freud. The first third of the movie, said Sarris, described the unchecked force of the Id, the second third the force of the Ego, and the final third the force of the Super-Ego. The end of the movie, said Sarris, showed Alex making the necessary compromise with the moral-judicial branch of his psyche. Sarris offered this interpretation with the appropriate degree of wry self-consciousness, as if he were only kidding. *A Clockwork Orange* was neatly pigeon-holed, and no mention was made of the question of whether Kubrick had any germane vision of violent behavior, or whether in fact he was only faking it. Sarris said that he was not a Kubrick expert. A formidable film "scholar," Sarris was, with the interesting question of *Clockwork*, defensively unimaginative.

Photo by Blake Banta

Peckinpah

Sarris took pains to suggest during the question-and-answer period that the violence in Kubrick's *Clockwork* was "cerebral" while in Peckinpah's *Straw Dogs* it was "visceral." He might have been better advised to think in terms of melodrama as defined by Richard Gilman in an article on film violence in the now-defunct *Performance* magazine.

"Melodrama" writes Gilman, "can be defined as drama whose physical action goes unquestioned and unlocated within a larger context of experience, being present, as Henry James once remarked about hard-breathing acting, for sensation." Gilman goes on to remark that "almost all the recent American movies of violent aspect are melodramas in this sense, and nothing more impedes the development of a mature film art here than that so many of them should be praised as imaginative achievements."

A Clockwork Orange, of course, goes beyond, and mocks, melodrama; by putting its psychotic hero in a kind of super-sonic drag, it proves that even aggressive destructiveness is not taboo for camp treatment. But it has always seemed to me that *Straw Dogs* is certainly straight melodrama in Gilman's sense of the word; Dustin Hoffman's final brutal stand was certainly nothing greater than "hard-breathing acting, for sensation." When Peckinpah ponderously sought to locate that "violence" within "a larger sense of experience," the effect was ridiculous, folklorish -- melodramatic.

Theatre: No cloistered virtue in 'Playroom'

The Playroom
at Town Theatre

Some people must believe everything they see in the papers or hear on television. On the basis of evidence submitted to me, I'd say that Mary Drayton, the author of *The Playroom* which recently opened at Town Theatre, is one such person. Drayton, I imagine, lives in a New York City apartment which she has not left for the past 12 years. Her only means of communication with the outside world is her TV and the morning *Daily News*.

My mental image of Drayton is the only way in which I can account for the total inanities of such a ridiculous "drama" as *The Playroom*. The plot alone should be enough to convince even the most dubious of the playwright's total withdrawal from the world as we know and love it.

Consider this: Judy, no longer a child but yet a woman, has a "crush" on her Daddy, a very staid businessman. When he remarries, though, her world goes all akilter. So she and her friends, the "Filthy Five," retaliate by "bugging" the apartment to find out what her father and new mother are up to. The five further decide to really teach Judy's step-mother a lesson by kidnapping her daughter. Though they plan to release the child, they hold her for ransom and "brilliantly" outwit the NYPD at the pick-up point. Then, they merely call off the whole thing and everyone goes his or her merry way, ho-hum.

Drayton has concocted something for the tourists who can see for themselves just how bad and bored the kids have gotten. Like good "help," Drayton tells us, they get out of hand now and then. Her teen-aged kidnappers are so recalcitrant as to mutter a frequent "damn" and trouble their busy daddies and frivolous mommies. In short, they are everything but real -- the manipulations of an inexperienced and unknowing writer.

What is most troubling about this production is that so many did so much for so little. Stage people may tell you that "the show must go on" (no matter how bad a turkey it is), but one can still ask why. Why, for instance, did Town Theatre choose such a play? One can only wonder, for surely anyone who can read would not be fooled by Ms. Drayton's doggerel.

Joseph Ridolfo's direction is virtually non-existent. Except for the too frequent opening and closing of mouths, few actions occur on stage. Walter O'Rourke's masterful set is the only thing theatrical about the evening.

The actors come off worst of all since they, unlike the playwright and the director, have to face the public. Don Steele as a police inspector, Terrell Green as a kidnapper, and Angie Cornell as the victim create characters which come to life in spite of the insipid dialogue they must speak. Jim Holmes, Sally Floyd, Tom Beard, Diane Lipkin, and Ellen Holman become victims of the playwright. They try desperately but are unable to rise above their material. Daniel Burns as the father and Anna Baxter as his wife remain uninspired throughout.

Maybe the show must go on, but, let's face it, playwrights, theatre groups, directors, and actors are only as good as their latest credits. *The Playroom* is a big debit for everyone, though, except the ingenious Ms. Drayton who's probably sitting in her darkened New York apartment laughing her ass off as the royalty checks pour in. Put *The Playroom* on your "must miss" list.

Mike Smith

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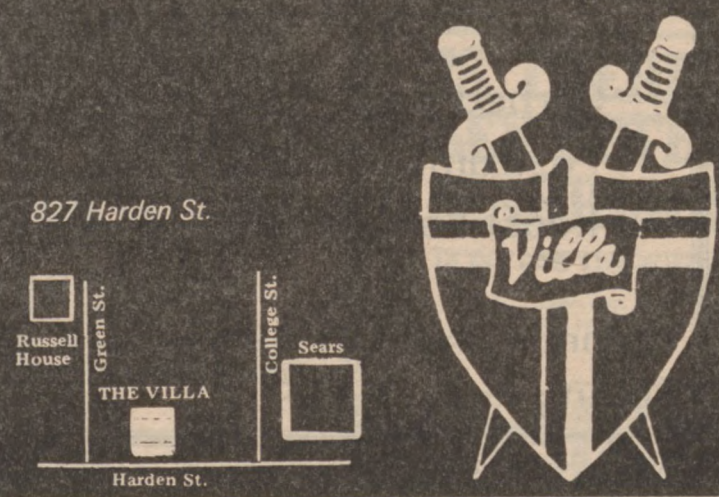

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Television

'Second Season' gets off to a sluggish start

by Venson Steadman

It's another sleepy midwinter in Video Land, and the networks are unveiling their "Second Season." What, you ask, happened to the First Season? Well, it didn't take the nets long to figure out that *Sierra* was an error, that *The New Land* was not new, that *Sons and Daughters* had been stillborn, that *The Texas Wheelers* were going downhill, that *Ironside* was starting to rust, or that the low-rated *Born Free* was proving too expensive. Back in September, industry observers said that *Paul Sand in Friends and Lovers* would be the top new show of the season, which shows what industry observers know.

To help us forget these mishaps, the "webs," as Variety calls them, have provided a raft of new programs which are not particularly good, but none of which is really very bad. So far these include two new comedies from the Norman Lear laugh factory, a couple of variety shows, and another cop/mystery program. You may find that the new shows induce the blahs, but after all this is the beginning of the Ford Era.

"The following program deals with mature subject matter. Parental judgement and discretion are advised." So reads a title at the beginning of *Hot l Baltimore* , and whatever else one may think about Norman Lear, he has unquestionably blazed the way for more adult TV programming. Certainly there have never been characters like these in a sitcom (although ABC's *The Corner Bar* was in many ways similar): the hotel of the title is inhabited by two chippies, a pair of mincing homosexuals, a venomous old man who seems to hate everything, an angry young man who predicts various catastrophes as a kind of Black Power Cassandra, and the mother-dominated owner of the broken down hotel.

But if Lear's subject matter is more mature, the writing and acting in his comedies are frequently inferior. The opening episode of *Hot l Baltimore* was a confusion of clumsy entrances, flat jokes, and a poorly developed plot about one of the hookers getting married. In his movies, Lear tried to create comedy through realistic satire, but in some cases (*Divorce American Style*, *Cold Turkey*) he succeeded in making people look worse than they really are. The characters in this show are so reduced to an idee fixe, so harsh and contentious, so simplified that they become almost grotesque and inhuman. "That's life you're hearing!" the owner-son screams to his mother over the telephone. I hope not.

Lear's other new comedy is *The Jeffersons*, and while the jazzy opening song, "Movin' On Up," arouses one's hopes, they are, alas, but fleeting. The main characters, George Jefferson (Sherman Hemsley), Louise (Isabel Sanford), and Lionel (Mike Evans), are already familiar from *All in the Family*, and the series creators have added a mother-in-law for Louise to fight with as well as several in-and-out neighbors. A friend suggests that it's all just a modernized version of *Amos 'n' Andy*, and I'm not sure that's so far off. The first show was inane (Louise doesn't want a maid?), the second inaner (is George descended from African kings?).

Hemsley and Sanford are both first rate performers (although he may wear thin after a while), but they have practically zero to work with. The mother (Zara Cully) is a kind of Fred Sanford in drag and gets all the worst lines. However, the shallowly conceived black and white parents of Lionel's intended (Franklin Cover, Roxie Roker) are truly offensive -- suggesting no love, beyond the most superficial, that would bond them together and offering the prospect of endless miscegenation jokes in the future.

Baretta is an unpretentious police show that has a classy visual style, some smart dialogue, and the remarkably versatile talents of Robert Blake in the title role. ABC's Friday night schedule was such a disaster that they pulled it after the first month, but they now have a fairly strong line up including *The Odd Couple*, *The Night Stalker* (junk, but funny), and now *Baretta*. The program obviously derives much from *Serpico*, with Blake as an undercover agent getting to try out various disguises and characterizations. His chief (Dana Elcar) can be found in dozens of other such programs, and judging from the first episode so can the stories. But this show has some witty touches, such as a cockatoo that barks at intruders (the same bird that Blake showed off on Johnny Carson recently), and could prove to be the best written crime program on the tube. Maybe there are already too many of these shows, but as characters, Baretta, Columbo, or Kolchak beat the hell out of Dr. Kildare, Peter Gunn, or even Perry Mason.

How much you like *The Mac Davis Show* will depend on how much you like Mac Davis. This country composer-singer first rose to prominence by writing and then performing some hit songs, was a success on several Midnight Specials, and now has been put into the big time by NBC. The show is built around him, and he spends much of the time singing pleasantly, moving in and out of the audience. He also features himself as a composer, performing old songs or making up new ones, and while the melodies are fairly appealing, the lyrics recall what Emerson reportedly said of Poe: "the jingle man." There are also sketches, but in such examples as a recent hypochondriac routine, Davis shows no particular comic talents. However, he may be simply trying too hard. All in all, this program is relatively easy to take, or to leave alone.

Now you know why they call them the Smothers Brothers: Tommy's stuttering, middle-of-the-song routine is becoming so drawn out it's suffocating. One wants to scream for air! surcease! a douche commercial! NBC has given the Smothers another chance with *The Smothers Brothers Show*, but it is hard to see why they bothered. The brothers were never all that funny anyway; however, in their old show they spiced their limited act with some political barbs that were inciteful if not insightful. Not even this kind of interest can be found in the new program; Tommy Smothers talks so much about his "beliefs and convictions" that you'd think he was Albert Schweitzer, but most of the comedy sketches are uncontroversial, not to mention being crude, boring, and witless.

The best sequences of the shows so far have been kinky musical numbers with such guests as Alice Cooper (in a song staged inside a mouth, with Tommy playing a tooth), Sha Na Na, and Kate Smith (!). But these few flashes of wit are hardly worth wading through Tommy's interminable mugging or the bad writing by, among others, Mason Williams of the old show. With Johnson and Vietnam (hopefully) behind us, the brothers seem increasingly anachronistic and the style of their comedy infantile. Up to a couple of months ago, the once popular variety format was only represented by Carol Burnett, but she was and is good enough to cover the field singlehandedly. In interviews, the Smothers say that the new show is a sell-out, and suggest that they do not particularly care whether the thirteen week series is renewed or not. You may not either.

This then is the Second Season, of most of it, and while it's no basket of cheer, it could be worse. Those who snarl or sneer at the tube may forget that *M*A*S*H*, *Mary Tyler Moore*, and *Rhoda* were once *The Beverly Hillbillies*, *Gilligan's Island*, and *Hogan's Heroes*. While there are still touches of the surreal -- the aging Ann Miller can be seen in a current diet commercial with a hairdo that looks like a piece of exploded popcorn; the new *Diamondhead Game* carries the quiz craze to its most nightmarish, hilarious extreme ("Did Leonardo da Vinci invent the paint-by-number system?") -- TV is unquestionably getting better. It's just that looking at this Second Season, one can't help wishing that it would get better a little faster.

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Events/entertainment

continued from page 12

music

The Columbia Philharmonic Orchestra's second concert of the season will be at 8 p.m. February 4 at Fort Jackson Playhouse No. 4. Arpad Darazs will conduct the orchestra in a program which features soprano Marisa Galvany.

Pianist George Katz will be at Winthrop College February 3 and 4 to perform and conduct workshops. The first workshop is for college performers and will begin at noon on February 3. The second workshop is scheduled for 3 p.m. February 3 and is for students from the Rock Hill Piano Teachers Forum and other pre-college students in the area. Both workshops will be held in Recital Hall and are open to the public free of charge. Katz will present a program of music by Mozart, Ravel, Ahrendt, Chopin and Liszt at 8 p.m. February 4 in the Recital Hall. The concert is also free to the public.

lectures

Three economists will discuss the state of the economy in a seminar for the public February 6 at 7:30 p.m. in Dinkins Student Center at Winthrop College. The panel members will Dr. Aubrey Drewry, dean of the School of Business Administration at Marshall University in Huntington, W. Va.; Dr. James L. Cochrane, associate professor of economics at USC; and Dr. Robert Cooper, professor of economics at Winthrop College. They will discuss the economy and answer questions from the audience in a program geared to the layman. The discussion is open to the public free of charge.

Psychologist Dr. Joyce Brothers will speak at Clemson University's Tillman Hall Auditorium February 12. The program is sponsored by the University Speakers Bureau.

specials

Stan Woodward, South Carolina Arts Commission filmmaker-in-residence, will screen ten short films from the commission's collection as part of the statewide independent film circuit. Woodward will be at the Greenville County Museum of Art January 31, at the Columbia Museum of Art February 1, at the Art Gallery in Charleston February 2 and at the Medical University in Charleston February 3. All programs will begin at 8 p.m.

Independent filmmaker Gretchen Robinson, a former Winthrop College student, will show her film, "The People Who Take Up Serpents," February 2 at 7 p.m. in Tillman Building Auditorium. The program is sponsored by the Joynes Center for Continuing Education and is open to the public at no charge.

People troubled by tension and migraine headaches can now participate in an experimental treatment program that is being offered through the University of South Carolina's Department of Psychology. The program, under the direction of Dr. Stephen Haynes, is designed to investigate the effectiveness of various biofeedback procedures in treating individuals with frequent or painful headaches. The treatment program will consist of persons keeping track of headache occurrence daily and attending two, half-hour sessions a week for four to eight weeks. There is a $10 fee for the program. For more information contact the Psychological Services Center of USC at 777-4864.

A dramatic reading of Dr. Mary E. Mebane's play "Take A Sad Song" will be given on Wednesday, February 5 at 7:30 p.m. in room 203 at the old Booker T. Washington High School. Directed by Roland E. Reed, the reading will feature students from the USC drama department. The reading is the first in a series of performances in the Playwrights' Corner Theatre at USC. Mebane is associate professor of English at USC and an occasional contributor to Osceola.

A dinner honoring Charles D. "Pug" Ravenel, will be held at 7 p.m. February 6 at the Carolina Inn in Columbia. Tickets are $100 and are available through the Ravenel Dinner Office, 123 Meeting Street, Charleston.

University of South Carolina Alumni, families and friends may now purchase tickets to the 1975 University Cultural Series Program. Scheduled performances sponsored by the Departments of Music and Theatre and the University Union provide ticket holders with an opportunity to see top entertainers, drama, opera and modern dance. Programs in this season's series are "Bus Stop," February 12-15; "Indians," February 17; "The Real Inspector Hound," March 10-13; "An Evening of Puccini," March 12 and 14; USC Concert Choir Lenten Concert, March 16; "Chopin Lives," April 1; Dan Wagoner and Dancers, April 9; Chamber Music Series — The Baroque Trio, April 13; Opera Workshop Performances, April 18-19; "Love's Labor Lost," April 22-26; USC Band Concert, April 27. Tickets for the complete series are $13. For further information on the Cultural Series Program contact the USC Alumni Association, USC, Columbia, 29208, or phone 777-4111.

theatre

Workshop Theatre's current production, "That Championship Season," will be presented nightly at 8:30 p.m. through February 2. Tickets are $3.50 for adults and $2.50 for students. For reservations call the theatre, 799-6551, between noon and 6 p.m.

Town Theatre's production of "The Playroom," a comtemporary drama about a group of teenagers who plan a kidnapping and murder will run through February 1. Tickets are $3.50 for adults and $2.50 for students. For reservations call 799-2510 or 799-3859.

Highlight

"Bus Stop," the widely acclaimed comedy hit by Pulitzer Prize winning playwright William Inge, will be presented in the University of South Carolina's Drayton Hall Theatre February 12 through 15. Sponsored by the USC Department of Theatre and Speech, "Bus Stop" is the story of a divergent group of people who find themselves suddenly thrown together in a roadside diner when a Kansas snowstorm keeps them from continuing their journey. Curtain time is 8:15 nightly and tickets are $1 for students, $2 for USC faculty and staff and $3 for all others. Reservations can be made by calling 777-2551 or tickets can be purchased prior to the performance at the Drayton Hall box office between noon and 5 p.m. daily and one hour before curtain time during the week of the performance.

television

Saturday, February 1

1 p.m. - College Basketball. The Maryland Terrapins face the North Carolina State Wolfpack at Raleigh, N.C. (Channel 10)

3 p.m. - College Basketball. The South Carolina Gamecocks play the Houston Cougars at Houston. (Channel 10)

3 p.m. - College Basketball. The Virginia Cavaliers vs. the Duke Blue Devils in Durham, N.C. (Channel 19)

Sunday, February 2

1 p.m. - CBS Sports Spectacular. Jimmy Connors meets Rod Laver in a $100,000 tennis match. (Channel 19)

2 p.m. - Movie. "Double Suicide" is about star-crossed lovers in feudal Japan. (Channel 35, ETV)

3 p.m. - NBA Basketball. The Milwaukee Bucks play the Celtics at Boston Garden. (Channel 19)

7:30 p.m. - "Sullivan Years." Dick Cavett is host for this special highlighting the best of Sullivan's 23-year variety series. (Channel 19)

8:30 p.m. - Masterpiece Theatre. English country life in the 20's is the theme of four dramas based on separate short stories. This week's tale, A.E. Coppard's "The Higgler," deals with a produce peddler down on his luck. (Channel 35, ETV)

Monday, February 3

9 p.m. - Movie. "The Only Game in Town" stars Elizabeth Taylor and Warren Beatty. (Channel 25)

9 p.m. - Ascent of Man. Part 4 in a series traces the beginnings of chemistry in the discovery of use of copper, bronze and gold. (Channel 35, ETV)

Tuesday, February 4

8 p.m. - Movie. "Death Be Not Proud" is a true-life drama based on John Gunther's 1949 memoir about the last months of his teenage son's life. (Channel 25)

8:30 p.m. - Hall of Fame. "All Creatures Great and Small" is a gentle drama about rural English life, based on James Herriot's best seller. (Channel 10)

Wednesday, February 5

8 p.m. - College Basketball. Pittsburgh meets South Carolina in Columbia. (Channel 10)

Thursday, February 6

10:30 p.m. - Nova. "Take the World from Another Point of View" profiles two scientists who have different philosophical approaches to their work. (Channel 35, ETV)

Friday, February 7

9 p.m. - Movie. Warren Oates portrays "Dillinger" in this graphic 1973 account of the notorious bank robber's brief career. (Channel 19)

9:30 p.m. - Masterpiece Theatre. See Sunday, 8:30 p.m. for details. (Channel 35, ETV)

10:30 p.m. - Romantic Rebellion. Host Kenneth Clark examines English poet, illustrator and engraver William Blake and his significance to the Romantic Movement. (Channel 35, ETV)

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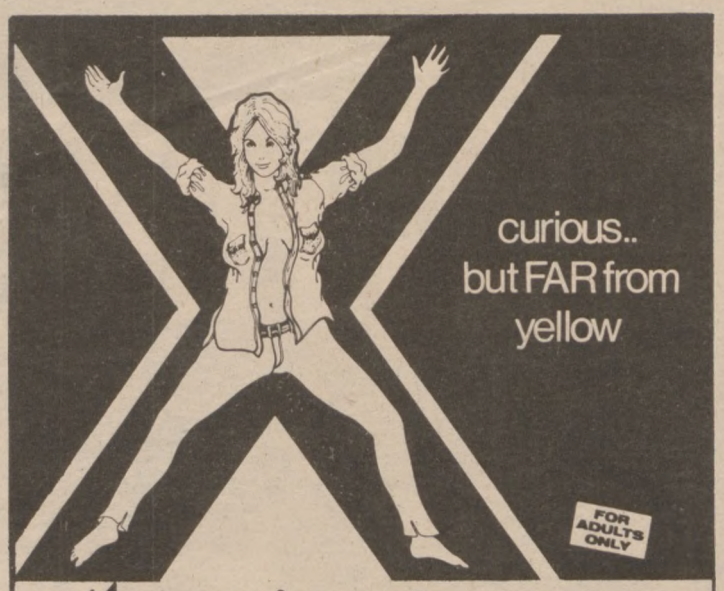

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EVENTS & ENTERTAINMENT

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cinema

If you're thinking of a movie, better call ahead to verify time and feature since many area theatres are subject to change after our deadline.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"TNT Jackson" is an R-rated black super-hero type movie. Show times are 3:30, 5:30, 7:30 and 9:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Sex After Marriage," for a lot of skin on the other side of the pulpit and "The Homemakers" are this week's X-rated double feature. Shows are continuous from 3:20 with the last complete feature at 8:15.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"TNT Jackson," rated R, is here also. Shows at 1:30, 3, 4:30, 6, 7:30 and 9.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"The Curious Teenager" and "The Students" comprise the X-rated agenda. Shows start at 1 p.m. with the last complete feature at 9.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 789-1110

"Challenge to be Free" is a nature film for the whole family. Rated G, show times are 2, 4, 6 and 8. On Saturday, February 1, there will also be a 12 noon show.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 789-1110

"Death Wish," starring Charles Bronson, returns to Columbia. This R-rated flick promises lots of violence. Shows at 1, 3, 5, 7 and 9. The weekend (February 1 and 2) matinee is "My Side of the Mountain." Shows on Saturday at 11 a.m. and 1 p.m. and on Sunday at 1.

FOX THEATRE, 1607 Main Street, 254-5212

"Child Under a Lease" stars Dyan Cannon as a girl in trouble. She has a husband, at least one boyfriend and children from both. Rated R, show times are 2:15, 4:30, 6:45 and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"The Dove," rated PG, is about a young man who wants to sail around the world. Joseph Bottoms won the Golden Globe Award for the most promising actor for his performance in the title role. Show times are 1:30, 3:30, 7:30 and 9:30.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"The Longest Yard" is still in town. After such a long run maybe star Burt Reynolds won't have to make money posing nude. Rated R with shows at 2:30, 4:45, 7 and 9:15.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

Disaster hits in "Earthquake" and the audience, as well as the actors, feel the earth tremble thanks to Sensurround. Charlton Heston is still trying to decide if he should be a heroic husband and attempt to save his wife, who is swept away in a flood, or be a happy lover and stay with his mistress. Rated G, feature times are 2, 4:30, 7 and 9:30.

MIRACLE THEATRE, 1228 Main Street, 256-1950

The four Marx Brothers are doing their thing in "Animal Crackers." A slapstick comedy for the entire family. Shows at 1:30, 3:30, 5:30, 7:30 and 9:20. Rated G. The January 31 and February 1 midnight show is Woody Allen's "Everything You Always Wanted to Know About Sex But Were Afraid to Ask."

PALMETTO THEATRE, 1417 Main Street, 254-5800

"The Towering Inferno" is rated PG, and is yet another look at disaster. A fire breaks out in a new skyscraper while the VIP's are on the top floor celebrating the building's opening. Show times are 2, 5 and 8. The January 31 and February 1 11:15 late show is "200 Motels."

PLAZA III THEATRE, 1323 Main Street, 254-7960

"The Godfather Part II" continues. Al Pacino gives an outstanding performance in the lead role. Rated R with shows at 1, 4:45 and 8:30.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"Freebie and the Bean," rated R, stars James Caan and Alan Arkin as a pair of whacky detectives. Valerie Harper, TV's Rhoda, plays Caan's wife. Feature times are 3, 5, 7 and 9. The January 31 and February 1 11:15 late show is a double feature: "The Beatles Magical Mystery Tour" and "Jimi Plays Berkeley."

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Open Season," rated R, stars Peter Fonda and William Holden. It's supposed to be rather violent. Check the theatre for show times.

classes

The Joynes Center for Continuing Education at Winthrop College will offer a course called "Recipes for Fun in Preschool Education" February 4, 11, 18 and 25 from 7 to 9 p.m. The four-week course will concentrate on teaching techniques, curriculum ideas and current trends in program development for child care workers. There is a $15 fee for the course and interested persons can register through February 4 at the Joynes Center. For further information call 323-2196.

Clemson University will offer a special institute from June 9 through August 1 to show high school teachers how to teach a physics course that includes history and sociology, as well as science. Teachers who attend will have their rent and food costs paid and will receive approximately $50 a week to cover other expenses. Enrollment is limited to 30 and the deadline for registration is May 15. For further information contact the physics department, Clemson University, Clemson, 29631.

art

Sculptor Rebecca Kamen will be in residence Feb. 3 through 7 at Richland County School District 1 Lynhaven Career Center as a joint project of the South Carolina Arts Commission and the district school office. Ms. Kamen will work with students in constructing an environmental sculpture on the grounds of the center.

Done From Life, a survey exhibition of oils, watercolors, mural sketches and drawings by William de Leftwich Dodge, will be on display at the Columbia Museum of Art through March 2. The show contains more than 40 works by Dodge and represents the artist's various periods from 1897 through the 1920's. Although Dodge studied in both Munich and Paris, he returned to the United States and most of his work utilizes American themes.

Folk Art in America – A Living Tradition is the title of a special exhibit which will be at the Columbia Museum of Art through March 9. Included are over 100 items, organized by the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia.

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3
Shows
Daily
at
1:00
4:45
8:30

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